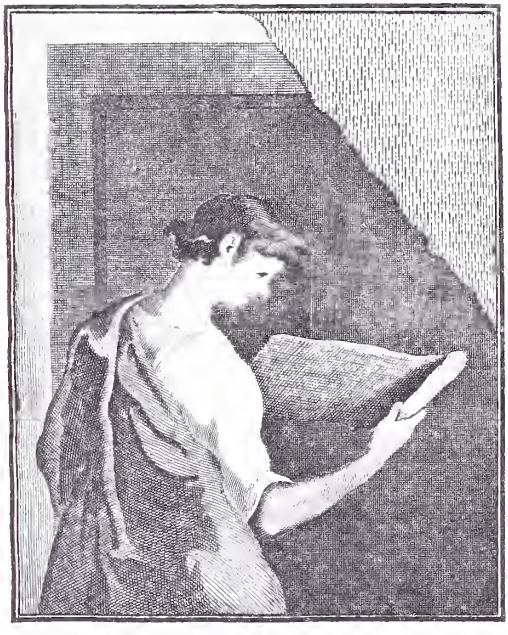
GETTY
MUSEUM



THE J. PAUL GETTY MUSEUM LIBRARY

Digitized by the Internet Archive
in 2016

https://archive.org/details/wilkie00unse

Masters in Art
A Series of Illustrated Monographs

The remaining artists to be considered during the current, 1906, Volume are Bouguereau, Goya, and Francia. The numbers of 'Masters in Art' which have already appeared in 1906 are:

PART 73, JANUARY . . . . . STUART
PART 74, FEBRUARY . . . . . DAVID
PART 75, MARCH . . . . . BÖCKLIN
PART 76, APRIL . . . . . SODOMA
PART 77, MAY . . . . . CONSTABLE
PART 78, JUNE . . . . . METSU
PART 79, JULY . . . . . INGRES
PART 80, AUGUST . . . . . WILKIE

PART 81, THE ISSUE FOR

September

WILL TREAT OF

Ghirlandajo

NUMBERS ISSUED IN PREVIOUS VOLUMES OF 'MASTERS IN ART'

VOL. 1.

PART 1, VAN DYCK
PART 2, TITIAN
PART 3, VELASQUEZ
PART 4, HOLBEIN
PART 5, BOTTICELLI
PART 6, REMBRANDT
PART 7, REYNOLDS
PART 8, MILLET
PART 9, GIO. BELLINI
PART 10, MURILLO
PART 11, HALS
PART 12, RAPHAEL

VOL. 2.

PART 13, RUBENS
PART 14, DA VINCI
PART 15, DÜRER
PART 16, MICHELANGELO*
PART 17, MICHELANGELO†
PART 18, COROT
PART 19, BURNE-JONES
PART 20, TER BORCH
PART 21, DELLA ROBBIA
PART 22, DEL SARTO
PART 23, GAINSBOROUGH
PART 24, CORREGGIO

* *Sculpture* † *Painting*

VOL. 3.

PART 25, PHIDIAS
PART 26, PERUGINO
PART 27, HOLBEIN ⁂
PART 28, TINTORETTO
PART 29, P. DEHOOCH
PART 30, NATTIER
PART 31, PAUL POTTER
PART 32, GIOTTO
PART 33, PRAXITELES
PART 34, HOGARTH
PART 35, TURNER
PART 36, LUINI

VOL. 4.

PART 37, ROMNEY
PART 38, FRA ANGELICO
PART 39, WATTEAU
PART 40, RAPHAEL *
PART 41, DONATELLO
PART 42, GERARD DOU
PART 43, CARPACCIO
PART 44, ROSA BONHEUR
PART 45, GUIDO RENI
PART 46, P. DECHAVANNES
PART 47, GIORGIONE
PART 48, ROSSETTI

⁂ *Drawings* * *Frescos*

VOL. 5.

PART 49, BARTOLOMMEO
PART 50, GREUZE
PART 51, DÜRER *
PART 52, LOTTO
PART 53, LANDSEER
PART 54, VERMEER
PART 55, PINTORICCHIO
PART 56, THE VAN EYCKS
PART 57, MEISSONIER
PART 58, BARYE
PART 59, VERONESE
PART 60, COPLEY

VOL. 6.

PART 61, WATTS
PART 62, PALMA VECCHIO
PART 63, VIGÉE LE BRUN
PART 64, MANTEGNA
PART 65, CHARDIN
PART 66, BENOZZO
PART 67, JAN STEEN
PART 68, MEMLINC
PART 69, CLAUDE
PART 70, VERROCCHIO
PART 71, RAEBURN
PART 72, FILIPPO LIPPI

* *Engravings*

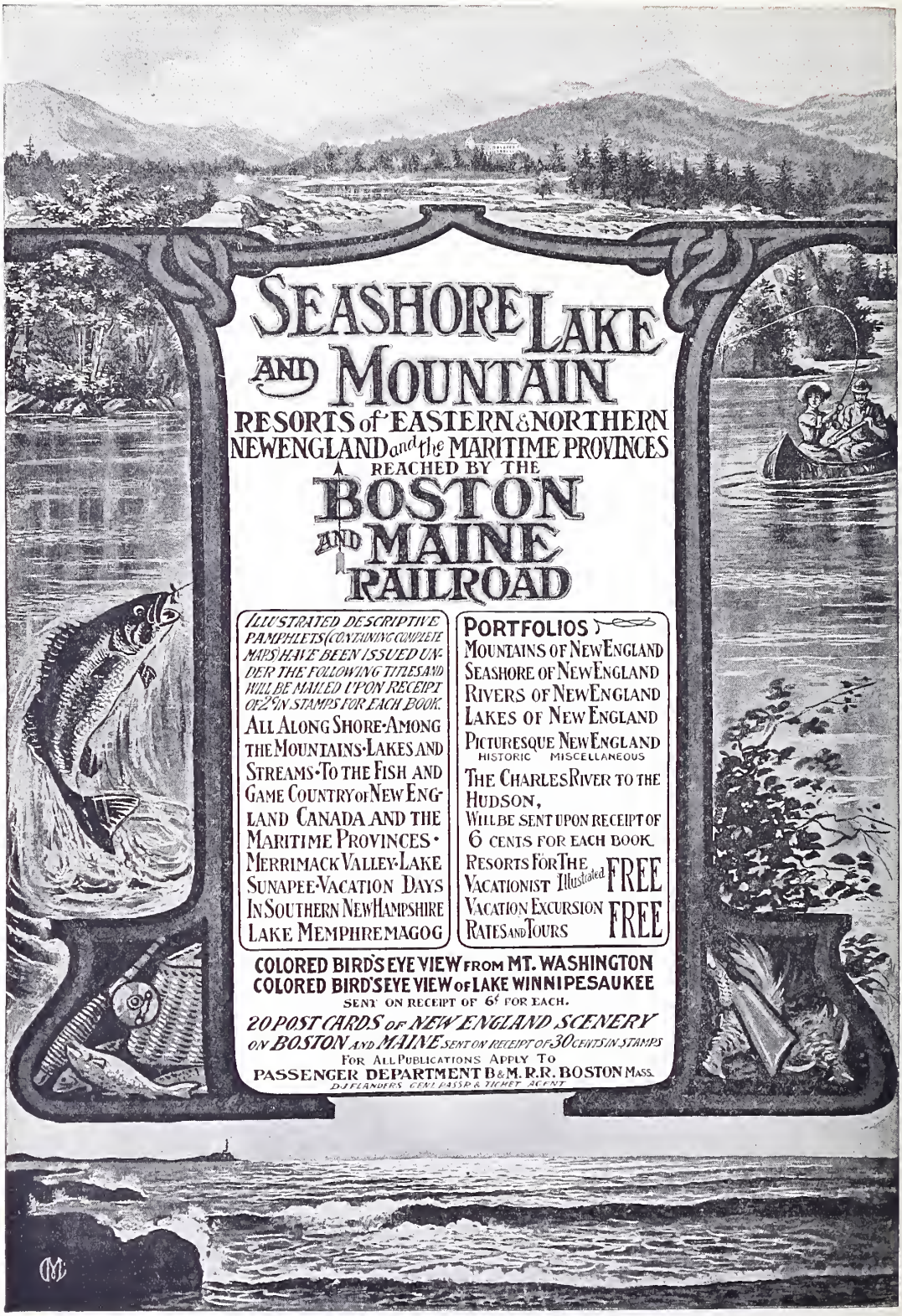
ALL THE ABOVE NAMED ISSUES ARE CONSTANTLY KEPT IN STOCK

Prices on and after January 1, 1906: Single numbers of back volumes, 20 cents each. Single numbers of the current 1906 volume, 15 cents each. Bound volumes 1, 2, 3, 4, 5, and 6, containing the parts listed above, bound in brown buckram, with gilt stamps and gilt top, $3.75 each; in green half morocco, gilt stamps and gilt top, $4.25 each

The Temple at Pæstum

THIS FACSIMILE REPRODUCTION of the water-color by Hubert G. Ripley was made for a special feature of *The Architectural Review*. It is 7¼x9¾, and will be appreciated by every one interested in Greek architecture. We had one hundred extra reproductions made and offer them to MASTERS IN ART subscribers for 50 cents each, post-paid. The above illustration gives no idea of the fine color effect of the print, which the artist has approved as being a perfect reproduction of the original painting. We cannot too strongly recommend our readers to secure a print for framing.

BATES & GUILD CO.
Publishers
42 CHAUNCY STREET, BOSTON, MASS.


SEASHORE LAKE AND MOUNTAIN
RESORTS of EASTERN & NORTHERN NEW ENGLAND and the MARITIME PROVINCES
REACHED BY THE
BOSTON AND MAINE RAILROAD
ILLUSTRATED DESCRIPTIVE PAMPHLETS CONTAINING COMPLETE MAPS HAVE BEEN ISSUED UNDER THE FOLLOWING TITLES AND WILL BE MAILED UPON RECEIPT OF 2 IN STAMPS FOR EACH BOOK.
ALL ALONG SHORE · AMONG THE MOUNTAINS · LAKES AND STREAMS · TO THE FISH AND GAME COUNTRY OF NEW ENGLAND CANADA AND THE MARITIME PROVINCES · MERRIMACK VALLEY · LAKE SUNAPEE · VACATION DAYS IN SOUTHERN NEW HAMPSHIRE LAKE MEMPHREMAGOG
PORTFOLIOS
MOUNTAINS OF NEW ENGLAND
SEASHORE OF NEW ENGLAND
RIVERS OF NEW ENGLAND
LAKES OF NEW ENGLAND
PICTURESQUE NEW ENGLAND
HISTORIC MISCELLANEOUS
THE CHARLES RIVER TO THE HUDSON,
WILL BE SENT UPON RECEIPT OF 6 CENTS FOR EACH BOOK.
RESORTS FOR THE VACATIONIST Illustrated FREE
VACATION EXCURSION RATES AND TOURS FREE
COLORED BIRD'S EYE VIEW FROM MT. WASHINGTON
COLORED BIRD'S EYE VIEW OF LAKE WINNIPESAUKEE
SENT ON RECEIPT OF 6¢ FOR EACH.
20 POST CARDS OF NEW ENGLAND SCENERY
ON BOSTON AND MAINE SENT ON RECEIPT OF 30 CENTS IN STAMPS
FOR ALL PUBLICATIONS APPLY TO
PASSENGER DEPARTMENT B & M. R.R. BOSTON MASS.
D.J. FLANDERS GEN'L PASS'R & TICKET AGENT

MASTERS IN ART

Wilkie

ENGLISH SCHOOL

MASTERS IN ART PLATE I

PHOTOGRAPH BY R. HUGH R. BROCKLEBANK, ESQ.

WILKIE

THE LETTER OF INTRODUCTION

OWNED BY T. BROCKLEBANK, ESQ., BESWALL, ENGLAND

WILKIE
THE PENNY WEDDING
BUCKINGHAM PALACE, LONDON

WILKIE
BLINDMAN'S BUFF
BUCKINGHAM PALACE, LONDON

MASTERS IN ART · PLATE IV

FROM AN ENGRAVING BY GREATBACH

[3063]

WILKIE

THE RABBIT ON THE WALL

CRAIGSIDE, BOTHWELL, ENGLAND

MASTERS IN ART PLATE V

PHOTOGRAPHED FOR "MASTERS IN ART"

[305]

WILKIE

THE REFUSAL

SOUTH KENSINGTON MUSEUM, LONDON

MASTERS IN ART PLATE VI
PHOTOGRAPH BY ANDERSON
[1917]

WILKIE
THE VILLAGE FESTIVAL
NATIONAL GALLERY, LONDON

MASTERS IN ART PLATE VII
PHOTOGRAPH BY ANSTALL
[1911]

WILKIE
THE BLIND FIDDLER
NATIONAL GALLERY, LONDON

WILKIE
THE MAID OF SARAGOSSA
BUCKINGHAM PALACE, LONDON

WILKIE
THE PREACHING OF JOHN KNOX
NATIONAL GALLERY OF BRITISH ART, LONDON

WILKIE
CHELSEA PENSIONERS READING THE WATERLOO GAZETTE
OWNED BY THE DUKE OF WELLINGTON, APSLEY HOUSE, LONDON

PORTRAIT OF WILKIE BY HIMSELF
SCOTTISH NATIONAL PORTRAIT GALLERY, EDINBURGH

From the time when he was too poor to afford models until long after he had attained celebrity, Wilkie, for the practice it gave him, frequently painted his own likeness. One of the most interesting of these portraits is here reproduced, showing him at the outset of his career, not long after his first great success. In person, Wilkie was tall and somewhat ungainly; his complexion was pale, his eyes blue, his thick hair a tawny yellow, his nose rather short, and his mouth humorous.

Sir David Wilkie

BORN 1785 : DIED 1841
ENGLISH SCHOOL

SIR DAVID WILKIE, son of David Wilkie and his third wife, Isabella Lister, was born on November 18, 1785, at Cults, a small village on the banks of Eden Water in the county of Fife, Scotland, where his father was settled as minister of the Presbyterian church. The parish of Cults was poor and the minister's salary, at no time exceeding £100 a year, barely sufficed for the support of his family of five children—four sons and a daughter. It was therefore amidst the humblest surroundings that David's early years were passed. Almost from babyhood he showed a fondness for drawing. In later life he used to say that he "could draw before he could read, and paint before he could spell," and numerous stories are told of the way in which "wee sunny-haired Davie" covered the bare walls of his nursery in the manse with rude sketches made with a burnt stick or a bit of chalk.

When six years old he was sent to the village school at Pitlessie, about a mile from home. From all accounts he spent his time there in drawing portraits of the other boys, which, as his reputation with his comrades increased, he would barter for marbles, pencils, or pieces of chalk.

At twelve he was removed from Pitlessie school to one at Kettle, two miles farther up the river Eden. The master there, a Dr. Strachan, used to declare that David, though always quiet and demure, was "the most singular scholar he ever attempted to teach, with an eye and an ear for all the idle mischief that was at hand." Slates, benches, and walls were covered with his sketches. When his head was supposed to be down over his task, he was drawing upon the margin of his book likenesses of his fellow-pupils.

Even in the "kirk" his irrepressible pencil did not rest, and while his father preached from the pulpit the boy's eyes, wandering over the cold, bare little building with its heavy pews and clumsy gallery, would be struck by some worthy member of the congregation, and in a moment he was intently sketching his unconscious model on the fly-leaf of Bible or psalm-book. Once, yielding to temptation, he even took the minister himself for his subject, drawing his portrait with a piece of soft charcoal on the bald head of the venerable miller of Pitlessie, David's maternal grandfather, as the latter was sunk in slumber.

After eighteen months' schooling at Kettle the boy was sent for a short time

to the Academy at Cupar, where he remained until he was fourteen. There he was taught drawing and dancing by a "wandering professor," and there, too, he learned to play the fiddle.

In November, 1799, the minister of Cults having given a reluctant consent to his son's devoting himself in earnest to the study of art, David, accompanied by his father, went to Edinburgh with a letter of introduction from the Earl of Leven to Mr. George Thomson, secretary of the Trustees' Academy of Design. He presented himself as a candidate for admission to that institution, but the sketches that he submitted were not deemed good enough to enable him to enter, and it was only through the intervention of Lord Leven that the doors of the Academy were opened to him.

Ensconced in an attic room in the old part of Edinburgh, Wilkie now became a constant attendant at the school, where he pursued his studies under John Graham, master of the classes in drawing and painting. Burnet, one of his fellow-pupils, tells us that he had "very little knowledge of drawing, but much enthusiasm of a queer and silent kind," and "though behind others in skill, he surpassed all his companions in comprehending the character of whatever he was set to draw." "He was always first on the stairs leading up to the Academy," writes Burnet, "anxious not to lose a moment of the hours of drawing. . . . After Academy hours those who were apprentices returned to their several professions; but Wilkie invariably went back to his lodging, there to follow out what was begun in the Academy by copying from his own hands and face in a mirror."

Often he was to be seen in the market-place, or streets of Edinburgh, sketching some picturesque group; and when too poor to pay his models with money he would play a tune on his fiddle, which was invariably held by them to be ample compensation.

Such industry as Wilkie's had its reward. His progress was rapid, and before long he won a ten-guinea prize in a competition among the students, by a picture of 'Diana and Calisto.' This was followed by a study of 'Village Politicians' and a sketch from 'The Gentle Shepherd,' in both of which his predilection for genre subjects was manifested.

Early in 1804 we find him once more at Cults, trying his hand at portraiture, and before a year was over he had turned one of the rooms of the manse into a studio, and with a chest of drawers for an easel, had set to work upon his first important composition. For a subject he chose a country fair; for his models, the people of Cults and members of his own family.

When completed, 'Pitlessie Fair,' as this picture was ultimately called, caused a sensation. People from all the villages round about flocked to Cults to see the famous work and the youthful painter, then barely nineteen. Mr. Kinnear of Kinloch became its purchaser for £25, which in the estimation of the artist and of all Cults seemed a most munificent sum.

Encouraged by this success, Wilkie visited St. Andrews, Dundee, and Aberdeen, in the hope of finding employment in portraiture, a branch of art in which he never excelled, but which at that time was more remunerative than any other. Orders, however, were not numerous, and finally, in May, 1805,

with some £60 in his pockets, he sailed in a packet from Leith for London, carrying with him, besides various sketches, a small picture called 'Bounty Money, or The Village Recruit' which he hoped to dispose of in the metropolis.

Arrived in London, Wilkie took lodgings at No. 8 Norton St., Portland Road, and as soon as the Royal Academy schools opened, he entered as a probationer. "There is a raw, tall, pale, queer looking Scotchman come," wrote Jackson, one of the students there, "an odd fellow, but there is something in him." Wilkie soon became acquainted with his companions, among whom Jackson, Mulready, Haydon, and William Collins were his special friends. Meantime he was advanced from a probationer to a regular student, and outside of study hours began a picture of 'The Village Politicians,' which, through the kindness of a friend, was brought to the notice of the Earl of Mansfield, who somewhat vaguely agreed to purchase it for fifteen guineas. When it was nearly finished Lord Mulgrave and Sir George Beaumont, hearing it highly praised by one of Wilkie's friends, called at his studio to see the painting, with which they were so much pleased that each commissioned him to paint a picture, and, as a further mark of appreciation of his talent, Sir George bestowed upon him Hogarth's mahlstick, which he owned and had been keeping until some painter should be born who, to his thinking, should be worthy to possess it.

In spite of all the praise accorded 'The Village Politicians,' it was with difficulty that Wilkie could be persuaded to send it to the Academy exhibition, where, however, when hung on the walls it attracted so much attention that it soon was acknowledged to be the picture of the year. No one was more surprised at its success than Wilkie himself. Haydon tells an amusing story of how he and Jackson, reading in the paper the day after the opening of the exhibition a commendatory notice of the artist, rushed to Wilkie's room. "Wilkie, my boy, your name's in the paper!" cried Haydon. "Is it rea-al-ly?'" said Wilkie, in his slow drawl. "I read the puff," Haydon goes on, "we huzzaed, and taking hands, all three danced round the table until we were tired." The next day the three friends went to the Academy together. There was no getting near the popular picture. Wilkie, very pale, kept saying: "Dear, dear, it's jest wonderful!"

Would-be purchasers for the painting were numerous, but Wilkie felt that Lord Mansfield had the first claim, though even his modesty demurred at letting his picture go for so small a sum as fifteen guineas. Eventually Lord Mansfield, after some unseemly protest, paid him double that amount.

For Sir George Beaumont, well known as a lover of art and liberal patron of artists and who became one of Wilkie's best friends, the young painter now executed his since famous work, 'The Blind Fiddler.' Orders now poured in upon him. "I believe I do not exaggerate when I say that I have at least forty pictures bespoke," he wrote to his brother John in India.

In May, 1807, the artist visited his home in Cults. Great was the rejoicing in the manse and in the neighborhood, where all took pride in his success, and from far and wide friends came to congratulate David and his parents. During this visit Wilkie fell ill, and it was October before he returned to London. He

then set to work to fill his numerous commissions. Among the best known of his pictures of this period are 'The Card Players,' painted for the Duke of Gloucester, and 'The Rent Day' for Lord Mulgrave. While at work upon this last subject, to facilitate his study of the effect of light and shade, Wilkie, whose faculty for mechanical work was second only to his talent for painting, modeled little figures in clay, which he arranged in the desired positions in a miniature room made of a box, with a window cut in one end to admit the light.

Two years after this, in 1809, when twenty-four, Wilkie was elected an Associate of the Royal Academy. His circle of acquaintances was steadily increasing. His letters and diary tell of visits, both professional and social, to numerous country-seats: now he is painting a portrait of the Marchioness of Lansdowne at Southampton Castle, now he is at Coleorton visiting Sir George Beaumont, or, again, making a tour in Devonshire with Haydon, whose friendship plays an important rôle in Wilkie's life. Drawn to one another it may be by the very differences in their natures, the two men were deeply attached. Wilkie's cautious, practical disposition was frequently a curb upon Haydon's recklessness, and although the latter in his autobiography often ridicules his friend's tall, ungainly figure, broad Scotch accent, and slow deliberation, he nevertheless highly valued Wilkie's sound judgment, simplicity, and honesty.

Many stories are told of the young Scotchman's peculiarities, of his awkward manner, and drawling, hesitating way of speaking. His good humor was imperturbable, his nature absolutely free from jealousy, and his industry unceasing. "Lads, let 's jest be doing," was a customary way with him of closing a fruitless argument. Haydon tells of his inveterate habit of saying, "Rea-al-ly." When one of his friends, Callcott, told him that every one complained of this, Wilkie pondered for a moment and then said, "Do they rea-al-ly?" "You must leave it off." "I will, rea-al-ly." "For heaven's sake," said Callcott, "don't keep repeating it, it annoys me." Wilkie smiled, and then in the most unconscious mannner said slowly, "Rea-al-ly!"

Writing of him in after years, Leslie said: "The little peculiarities of his character, as they all arose from the best intentions, rather endeared him to his friends than otherwise. He was a modest man, and had no wish to attract attention by eccentricity, and indeed all his oddity, and he was in many things very odd, arose from an extreme desire to be exactly like other people. Naturally shy and reserved, he forced himself to talk. . . . He was always ceremonious, but, as I have said, from modesty, and not from pride or affectation, for no man had less of either."

In 1810 Wilkie had an unfortunate experience in being asked to withdraw from the Academy exhibition, prior to its opening, the picture he had sent in, called 'The Wardrobe Ransacked,' the alleged reason for the request being that the work was not equal to his previous productions and would suffer by comparison with a picture by Blake, another painter of genre. Although feeling that the ignominy of removing his picture would probably be greater than any injury to his reputation which might accrue from exhibiting it, Wilkie withdrew the panel. Conflicting accounts of this transaction render it difficult

to judge rightly of the facts, but there seems reason to suspect that jealousy of Wilkie's success among a certain faction of the Academy was at the bottom of the trouble.

During the following autumn Wilkie was at work upon a large canvas called 'The Village Festival.' Towards the close of the year his health, never very robust, gave way and he was obliged for a time to suspend work. In the following February, 1811, he was elected to full membership in the Royal Academy. His picture of 'Blindman's Buff' was begun at about this time; 'The Village Festival' was completed, and in the spring of 1812 both pictures were exhibited, with a number of others of his works, in a gallery in Pall Mall hired by Wilkie for the purpose. Although it extended his reputation, this undertaking not only gave offense to some of his brother Academicians, but was a decided financial failure. The public, it is true, patronized the exhibition well, but an attachment for rent was entered against the previous tenant of the room, 'The Village Festival' was seized, and Wilkie was obliged to pay £32 for its release. This incident led to the execution of his picture 'Distraining for Rent.'

In December of this same year, 1812, Wilkie's father died, and in the following summer his mother and sister joined him in London, where all made their home together in Lower Phillimore Place, Kensington. "A more devoted, affectionate son than Wilkie it would have been difficult to find," writes Lord Ronald Gower. "Never had he rejoiced over any of his artistic triumphs as he did now with his mother and sister to care for and live with."

'The Bagpiper,' 'The Letter of Introduction,' and 'The Refusal' are the principal pictures of this period, which was also marked by a six weeks' visit to Paris in company with Haydon. There Wilkie carefully studied the pictures in the Louvre, where the works of the Dutch school aroused his greatest admiration. Two years later he again went to Europe, this time accompanied by Raimbach, the engraver of many of his works, and visited the principal cities of the Netherlands.

To Scotland he devoted his holiday wanderings in 1817, and there became acquainted with the philosopher Dugald Stewart, James Hogg the poet, and with Sir Walter, then Mr., Scott, with whom he spent some delightful days at Abbotsford. "I have never been in any place," he wrote from there to his sister, "where there is so much real good humor and merriment. There is nothing but amusement from morning till night, and if Mr. Scott is really writing 'Rob Roy' it must be while we are sleeping."

Immediately upon his return to London he resumed work upon a picture called 'The Penny Wedding,' for which he had made many sketches while in Scotland. This was followed by 'Reading the Will,' purchased by the King of Bavaria and now in the New Pinakothek, Munich. Several smaller subjects were also painted, and meantime the indefatigable artist was engaged upon an important work for the Duke of Wellington, representing 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo'—a picture which when exhibited made nearly as much stir, we are told, as Waterloo itself.

Another expedition to Scotland was undertaken in 1822 for the purpose of

collecting material for a picture of John Knox preaching, and for a subject commemorative of the visit of George IV. to Edinburgh, for which 'The Reception of George IV. at Holyrood' was finally selected. In the following year, on the death of Sir Henry Raeburn, Wilkie had the honor of being appointed his successor as Limner to the King in Scotland.

Again in the north in 1824, making studies for his 'John Knox' and being royally entertained in Edinburgh, Wilkie was called home by his mother's illness, but reached London too late to see her again in life. This sorrow was a crushing one to him and was followed by a succession of tragedies. His brother James, who had returned from Canada broken in health, died, leaving a widow and family of children; news was received from India of the death of his elder brother John, who also left a widow and several children; and in addition to these blows, the gentleman to whom his sister was engaged dropped dead on the day before her intended marriage.

This series of misfortunes meant increased financial cares for Wilkie, whose health broke under the strain. A nervous cerebral trouble unfitted him for work, and his doctors ordered a complete change of air and scene. Accordingly, accompanied by his cousin David Lister, and by the American painter Gilbert Stuart Newton (nephew of the portrait-painter, Gilbert Stuart), Wilkie left England for an extended stay in Europe. Paris failed to divert the invalid, rendered restless and despondent by grief, and they turned towards Italy, visiting Milan, Geneva, Pisa, Florence, Rome, Naples, and Pompeii. Gradually Wilkie's interest in his surroundings was awakened, and the letters he wrote to friends at home are full of his impressions of all that he was seeing.

In Rome the news reached him of the failure of his print-sellers, involving him in heavy loss. Writing to his brother Thomas at the time of this new trouble, he said: "In all these difficulties I feel no want of resource in my own mind. With anything like returning health I can contest the whole of them inch by inch." But health refused to return. Wandering north to Bologna, Parma, Padua, Venice, and on to Munich, he was advised to spend another winter in a mild climate, and after visiting Prague and Vienna, where he was entertained by Prince Metternich and the French ambassador, he returned to Rome and was made welcome there by a banquet given in his honor by Scottish artists and amateurs. Soon after this the sad news reached him of the death of Sir George Beaumont, who for more than twenty years had been his stanch and helpful friend.

In the summer of 1827 Wilkie's health was sufficiently reëstablished to allow him to paint, and in Switzerland he once more took up his brush. Thence he journeyed into Spain, and passed seven months at Madrid, where he met and enjoyed the friendship of Washington Irving. The artist was completely captivated by the works of the Spanish masters, above all by those of Murillo and Velasquez, and when, in May, 1828, he left Spain, those painters had become his models.

In June, after an absence of three years, Wilkie was again in London, full of enthusiasm for the works of the Italian and Spanish masters, depreciating all his own early successes, and eager to try his hand at what was to him the

new method, which had the advantage of being less arduous than his former manner of painting. In the exhibition of the following year were eight of his pictures, all in the changed style,—'The Maid of Saragossa,' 'The Guerilla Council of War,' 'The Pifferari,' and others. The general public looked with small favor on these works of their favorite painter, nor was he spared by the critics; but he was firm in his new departure, and four of the pictures were bought by the king, George IV., who professed admiration for Wilkie's change of style.

'The Reception of George IV. at Holyrood' was now nearing completion and necessitated another trip to Scotland, and work on 'The Preaching of John Knox' was resumed. In 1830, on the death of Sir Thomas Lawrence, Wilkie was appointed Painter in Ordinary to George IV., an office which he retained under both William IV. and Victoria. He also became a candidate for the now vacant office of president of the Royal Academy, but was defeated by Sir Martin Archer Shee.

With his habitual industry Wilkie had returned to his painting, and during the next ten years produced a great number of works, including 'The Peep o'Day Boy's Cabin,' 'The Whisky Still' (painted after a visit to Ireland), 'Sir David Baird discovering the Body of Tippoo Sahib,' 'Queen Victoria's First Council,' and several portraits. But although he worked with his old vigor, none of his pictures of this period can compare favorably with his earlier productions.

In addition to his painting Wilkie had from time to time tried his hand at etching. Examples of his work in this branch of art are very rare, but show that he possessed remarkable skill. Among the finest are 'The Pope and Benvenuto Cellini' and 'The Lost Receipt,' both of which Philip Gilbert Hamerton, one of the highest authorities on etchings, considers "equal to the best work of the old masters."

In June, 1836, Wilkie was knighted by King William IV.; in the following year he removed to Vicarage Place, Kensington, where he built a "beau-ideal of a studio," and where the last years of his life in London were passed.

Four years after this, in company with his friend Mr. William Woodburn, Sir David Wilkie left England for the East. Passing through Holland, Germany, and Austria, he reached Constantinople, where he painted a portrait of the sultan, Abdul Medjid, and from there went to Jerusalem—"the most interesting city in the world," he wrote home. His letters and journal written during this expedition are full of appreciation of the country through which he was passing, and show that he recognized in Palestine a prolific field for inspiration for a painter.

In April, 1841, the travelers turned towards home. They reached Alexandria near the end of the month, but were detained there some four weeks, waiting for their steamer. Wilkie began a portrait of the famous Viceroy of Egypt, Mehemet Ali, but before its completion the *Oriental*, in which they were to return to England, had arrived, and on May 26 they set sail. When they reached Malta Wilkie became ill, it was thought from eating too freely of fruit, but he recovered and was on deck on the evening of May 31. The next

morning he was found lying unconscious on the floor of his stateroom, and before noon, just after the *Oriental* had passed Gibraltar, he quietly breathed his last. The steamer at once put back, and a request was sent ashore for permission to land the body. Owing to quarantine regulations, however, this request was refused, so the ship's carpenter made a rude coffin, and at half past eight in the evening of the day on which he had died, June 1, 1841, the engines of the *Oriental* were stopped, the funeral service was read, and the body of Sir David Wilkie was lowered into the sea.[1]

The sorrow felt in England and Scotland when the news of Wilkie's death reached there was universal. "His life," writes Lord Ronald Gower, "was one of constant, earnest, honest work. . . . As an artist he had great and original talent; as a friend he was true and loyal; and as a son and a brother he was most self-sacrificing and devoted. In all respects David Wilkie was an honest man, of whom all Scotchmen may be justly proud."

The Art of Wilkie

EDWARD PINNINGTON 'SIR DAVID WILKIE'

TO a true appreciation of Wilkie as an artist, the first essential is that art and its objects should be looked at as nearly as may be from his point of view, and be seen through his eyes if that were possible. He can afterwards be tried by any abstract standard the critic chooses. Only by his motive can his accomplishment be measured; the question of worthiness or worthlessness, nobility or ignobility, opulence or poverty, rightness or wrongness, follows the unveiling of the idea and the analysis of its expression.

It must, furthermore, be remembered that art is an evolution, and that criticism follows and cannot lead art. Turner was not Claude, Corot was not Hobbema, Whistler is not Titian, and Orchardson is not Wilkie. The older order is always changing, and the channels are many through which the message of art reaches humanity.

It is, moreover, possible to form a relative as well as an absolute estimate of art, and to adjudge him a representative painter who best illustrates the particular phase of art distinctive of his own time. For it may, in the first place, be said broadly that there is no form of past art that may not be found in present practice. It were, accordingly, folly to break down the intermediate steps between the imitative dexterity of realism, the conventional and arbitrary phrasing of idealism, and the intellectuality of personal impressionism. . . .

Wilkie was a realist and something more. What he says in his 'Remarks' is reflected in his practice: "If true art were but an exact representation of nature, it would be practised with absolute certainty and assurance of success; but the duty of art is of a higher kind. . . . Art is only art when it adds mind to form."

[1] Turner's great picture in the National Gallery (see MASTERS IN ART, Part 35, Vol. 3), entitled 'Peace: Burial at Sea,' impressively commemorates the event.

This must be remembered when it is said that his first aim was truth to reality. When he painted the blue jacket and the striped petticoat, the Jew's harp and the plucked fowl, the fiddle and the pulpit, from the things themselves, he did not do so for their own sakes. He introduced them neither as points of form nor as notes of color. He regarded them solely as essentials to the completeness of his conception. He went to Palestine in search of facts, but the facts were wanted to illustrate the Scriptures and to confirm their accuracy.

Radiating from this center, his other opinions are easily traced. He held matter above manner, expression and sentiment above dexterity of brushwork. Color he placed in the forefront of pictorial quality, but the intellectual side of art was ever to him more than the technical. So much may be gathered from the record of his foreign tours. . . .

In his own time Wilkie was both derided and held in high esteem. We have read of his style being dubbed the pan-and-spoon and pauper style, and even Edward Fitzgerald said, "There was always something vulgar about Wilkie." Mackay's protest needs no emphasis, that if he drew his subjects from common life, in his style there is nothing vulgar. Writing in 1887, Professor Hodgson, R. A., says, "There is no trace left of Dutch influence, of Metsu, Ostade, or Ter Borch; the type of art set by Wilkie, Webster, and Mulready has gone the way of the great auk and the dodo." It has gone, we are told, "to give way to a more restless feeling, to greater earnestness in pursuit of truth." The old question recurs, What is truth? Surely Wilkie sought it, or what he mistook for it, with earnestness. It is on record that Sir George Beaumont used to tell of watching Wilkie while painting, when so intense was his labor that he scarcely seemed to breathe. He was intent upon the pursuit of truth. . . .

C. R. Leslie, R. A., comments upon the beauty of one picture, the grandeur of another, upon the excellence of Wilkie's composition, the truth of his effects, the taste of his execution, and compresses his final judgment into a single word—"the country, by the death of Wilkie, lost a great artist."

Further opinion, chiefly lay, has a biographical interest, but holds little of either light or leading. Ruskin says, "Wilkie becomes popular, like Scott, because he touches passions which all feel, and expresses truths that all can recognize." Scott values Wilkie, "the far more than Teniers of Scotland," because he had something to say to the mind of a man like himself. This accords with Mollett—"Wilkie is the plain man's friend;" and with Allan Cunningham—"He spoke to all degrees of knowledge and to all varieties of taste." Bulwer esteems him "the Goldsmith of painters, in the amiable and pathetic humor, in the combination of smiles and tears, of the familiar and the beautiful." To Mrs. Charles Heaton he is, after Hogarth, "the greatest painter of familiar life of the English school"—his pictures need no explanation. Wedmore, on the other hand, finds little more in Wilkie than a desire to amuse; there is no message, no dignity, in his early art; and he winds up a marvel of criticism by saying that, through Turner's great picture, Wilkie's death is more remembered than his life.

William Bewick, artist, was surprised that in painting Scott, Wilkie should have followed the Goldsmith of Reynolds: "I expected that such a man as

Wilkie would have struck out something of his own — an original impression of the individual character." Dr. Waagen pronounces Wilkie "the greatest subject-painter, not only in England, but of our time," and his pictures "the most spirited, animated, and faithful representations of the peculiarities and modes of life of the English." Tirebuck concludes his sketch of the painter with these memorable words: "Some painters have taught us to admire nature; some have increased our affection for animals; Wilkie has deepened our love of mankind." . . . Sir Walter Armstrong decides that, if Wilkie had held by his Dutch masters, "he would have stood on a far higher pedestal than he does now." With their works as a standard, and the Scots peasantry for subjects, "he would have been a pictorial Burns." . . .

From 'The Village Politicians' onward to 1811, Wilkie was under the influence of Teniers. As the type of the Teniers period Burnet takes 'The Blind Fiddler.' Ostade followed, and held Wilkie in thrall down to about 1822. This period includes 'Blindman's Buff,' 'Duncan Gray,' 'Distraining for Rent,' and 'The Chelsea Pensioners.' Rembrandt came in with 'The Parish Beadle,' and, according to Dr. Waagen, 'Columbus' was painted under the joint influence of Murillo and Velasquez. From all this it would appear that Wilkie never expressed himself. He painted chiefly in Dutch and Spanish. There never, alas! was a Wilkie period. Upon this point the sanest dictum appears to be that of Brydall: "Wilkie repeatedly changed his style. . . . without imitating any one. He experimented on his own powers with the intention of developing new methods, and was cautious in allowing himself to believe that he had at any time attained the greatest excellence of which he was capable." . . .

Taking them all in all, Wilkie's soundest critics will in all likelihood be found in the Redgraves and Théophile Silvestre. The former remind us that, after Spain, he not only ignored all executive finish, but considered it as tending to bad art. They allow that, in his later works, there is great beauty in the rich tone and the mellifluent melting of the color into it. But "in choosing historical rather than merely dramatic subjects, Wilkie shut himself out from his strongest quality — character." They also think the change led him out of his depths and beyond his powers. In his portraits they find the heads wanting in drawing and in high character. His weakness consists in the inability to seize the mental characteristics of a sitter, and to give the best expression. His middle methods, too, had a bad influence, tending to bring discredit upon English pictures, as entirely wanting in permanency. They, and the pigments he used, were accordingly soon discarded. "His early art certainly made a great impression on the English school; showing how Dutch art might be nationalized, and story and sentiment added to scenes of common life treated with truth and individuality." Silvestre places Wilkie beside Hogarth, but he makes the contrast between them instructive and suggestive. . . .

Wilkie recorded and transcribed, naturalized and described, but he also translated nature and human life. He did not forget, firstly, to infuse living thought and emotion into the dead matter of nature, and, secondly, that the matter thus enlivened must be clad in the manner approved of art.

He presents no deep problem, provided we take him as he offers himself to be taken. Although criticism now demands subjectivity in the highest art, the art that, like Wilkie's, is largely objective, but so far subjective as to reveal the individuality of the artist, will never pass away. Art may be said alternatively to be moving from not only the form, but the more obvious and direct impression of nature, to the statement of the personal impression of the painter.

In the latter case everything depends upon the imaginative power and esthetic constitution of the artist. Subject cannot carry him above his own perception of the beautiful. It is possible to make a picture out of a combination of color that shall be intellectually and emotionally vacuous, and yet full of stereoscopic charm. It is also possible to lend color, even at a sacrifice of part of its beauty, to the phrasing of an appeal to either the emotions or the intellect, or both. The art that makes the triple appeal must needs be greater than that which is concentrated upon a single aim. The picture that pleases and satisfies the eye, and at the same time touches the heart and quickens the understanding, must needs be greater than one that fascinates the eye but goes no further.

And such was the aim and measurable accomplishment of Wilkie. He did not paint pictures which are mere canvas and paint set in a gilt frame. He carried technique to as high a point of excellence as he could attain, and in the language of form and color addressed himself to the heart and mind of man. So long as human nature is constituted as it is, so long as the heart has passions and humanity remains the one great subject of all-absorbing interest to man, so long will there be a place in art for such works as those of Sir David Wilkie.

J. E. HODGSON AND F. A. EATON 'THE ROYAL ACADEMY AND ITS MEMBERS'

THE pictures which Wilkie painted between 1806 and 1825, and which all belong to what may be termed his first style, are no doubt those on which his fame will chiefly rest. His extraordinary ability in the composition of groups of figures and accessories, and in rendering truth of character and expression, is seen at its best in these earlier works; no painter has, perhaps, ever exceeded him in the deftness with which he could express the twinkle of an eye or the quiver of a lip. . . .

After Wilkie's visit to Spain in 1827, he adopted a change of style, for which no doubt the fascinating works of Velasquez were answerable. Such pictures as 'The Maid of Saragossa' and 'The Preaching of John Knox' still show his powers of composition standing him in good stead, and wherever he gets a chance he displays his old dexterity in the expression and character of the heads; though he is not nearly so much at home with lords or ladies or Spanish monks as he is with Highland pipers or Fifeshire peasants. At this period of his life he had become the abject slave of asphaltum, which seductive but treacherous pigment, though it might for a time produce something approaching the deep shadow tones of Rembrandt, would by no means help him to the somber and sedate grays of the mighty Spaniard. You cannot teach an old dog new tricks. Excited to a new departure in breadth of treatment by seeing

the works of Velasquez, it is marvelous how Wilkie totally failed in catching the aspect and spirit of the Spanish master.

In one respect, indeed, he may claim resemblance to him, and that is in the intenseness of his nationality. Just as Velasquez was the very essence of a Spaniard, so Wilkie was the most Scottish of Scotsmen; he might almost be considered the Burns of art, for his picture of 'The Penny Wedding' breathes with the very soul of Burns, and he is never so successful in the expression of life and character as when the scenes and the people he represents are those of his native land.

T. SILVESTRE 'L'ART, LES ARTISTES, ET L'INDUSTRIE EN ANGLETERRE'

THE personages on David Wilkie's canvases are portrayed as accurately as if seen through an object-glass. A figure by Hogarth is the portrait of a passion; a figure by Wilkie is the portrait of an individual. Hogarth paints what strikes his eye in order to deduce a moral from it; Wilkie paints what he sees in order to amuse and please. Hogarth's work is a moral history; Wilkie's is a familiar chronicle. One speaks to the mind; the other addresses the eye. In the English types which he paints Hogarth makes us acquainted with men of all times and all countries; in those same types Wilkie shows the characteristics of his nation. Hogarth is a psychologist as well as a painter; Wilkie is a painter, an excellent painter, but nothing more. He carries a truthful rendering of expression even farther than Hogarth, but his figures, instead of expressing an idea, express a passing sensation. A man coughs, laughs, or drinks. Wilkie represents him coughing, laughing, or drinking in a perfectly natural way—but that is all. He is superior to Hogarth in execution; and yet Hogarth is more pleasing in his breadth of treatment, and even in his carelessness. Compare Wilkie's 'Blind Fiddler' with Hogarth's 'Election Feast' and you will see the difference.

Wilkie belongs to the amiable family of Teniers; but he excels the Flemish artist by the patient finish of his work and the depth of his color. He gives much thought to his pictures and arranges his most populous scenes in an orderly way, dividing them up according to episodes; Teniers' compositions are for the most part scattered with a kind of disorder. Wilkie's pictures are reports—literal descriptions of what is going on in the house or on the street.

If you listen to an inquisitive man, a man who is curious about the affairs of others, who is minute to excess, whom nothing escapes and who feels that he must describe to you everything he has seen, everything he has observed in any house, or farm, or inn of the United Kingdom, he will give you every detail concerning the father, mother, children, grandparents, servants, the dog, cat, ox, sheep, horse, and ass; he will describe the pots and pans, the chairs, tables, and cupboards, and you will have before you the painter Wilkie; but if he omit a single board, stick, glass, or door-nail, then that man is not Wilkie.

There is only one way to express an opinion of this genius, so painstaking and so conscientious in depicting every little detail of nature, and that is to try to paint with words one of the subjects that he has related with his brush.

Wilkie introduces many contrasts into his works, perpetually balancing the

different expressions of his faces, the attitudes, gestures, forms, ages, sexes, and temperaments. He possesses in the highest degree the power of giving life by gesture. You can almost hear the laughter in his 'Blindman's Buff;' never were children more alive than are those in his picture 'The Rat Hunters.' His genius is like the sparkling genius of Ostade.

Wilkie excels in works of small dimensions; in large canvases he is seen to less advantage. His sketches are admirable; when, however, he carries them farther they are often spoiled by over-elaboration. He is and will always remain a great painter; he is full of life and he imparts it to his works.—FROM THE FRENCH

The Works of Wilkie

DESCRIPTIONS OF THE PLATES

'THE LETTER OF INTRODUCTION' PLATE I

ONE of Wilkie's most successful works is 'The Letter of Introduction,' painted in 1813. Lord Ronald Gower says: "It is in every sense a masterpiece; it is redolent of the finest humor, and the technique is as admirable as the humor. . . . It is more human, more real, than the whole of his historical compositions together, and is worthy of a place in the Valhalla of British painting."

The incident portrayed is taken from an experience in the artist's early life. When Wilkie first went to London as a youth of nineteen he carried with him several letters of introduction, among which was one to Mr. Caleb Whitefoord, an antiquary and publicist of note. Upon presenting his letter, Mr. Whitefoord, struck by the youthful look of the bashful young Scotchman, inquired his age: "Really now," said Wilkie, with characteristic hesitation. "Ha," exclaimed Whitefoord, "introduce a man to me who knows not how old he is!" and he regarded his visitor suspiciously. "This was in the artist's mind," says Cunningham, "when he formed the resolution to paint the subject; and Caleb and his well-arranged bookcase, his little folding desk, bundles of papers regularly labeled, sword suspended from a nail in the wall to mark his gentle descent, for he was a Whitefoord of that ilk, and a china jar on the floor to mark the man of vertu, sat, as I may say, for his portrait."

"The very top of Wilkie's art," writes Mr. D. S. MacColl, "is 'The Letter of Introduction.' He has got away from the slatiness of 'The Blind Fiddler,' and reached a summit of silvery fair color. For exactness of expression and dainty beauty of painting in the still-life it is like a Metsu."

This painting measures two feet one inch high by one foot nine inches wide, and is here reproduced by permission of the owner, Thomas Brocklebank, Esq., of Heswall, England, who also owns Wilkie's original pen and ink drawing for the picture.

'THE PENNY WEDDING' PLATE II

'THE PENNY WEDDING,' or, as it was originally called, 'The Scotch Wedding,' is one of Wilkie's most popular works. It was painted in 1819 for the prince regent, afterwards George IV., as a companion picture for 'Blindman's Buff,' and is now in Buckingham Palace, London.

"The singular custom," writes Lord Ronald Gower, "which in the early years of the nineteenth century obtained at country weddings in Scotland, called 'Penny Weddings,' had been sung by the poet king James, and, nearer to our own time, by Allan Ramsay. It originated in the guests at these weddings having to pay a penny or to bring some small gift of food or drink towards defraying the wants of the donor of the festival. Wilkie's well-known painting, now in the royal collection, represents the interior of a barn converted into a ball-room. The festival is at its merriest; the famous fiddler, Neil Gow, is playing his best, assisted by another musician; the wedding guests are dancing gaily to their strains; the bride is being led out by the bridegroom, other visitors looking on; whilst in the background a table is spread with supper. Wilkie put his whole strength into this picture, and the subject was one peculiarly suited to his pencil."

'BLINDMAN'S BUFF' PLATE III

THE celebrated picture of 'Blindman's Buff' was exhibited at the Royal Academy in 1813. While still on the painter's easel it had been greatly admired by the prince regent, afterwards George IV., who purchased it for five hundred guineas.

"It is among the finest of Wilkie's pictures," writes Mr. William Bayne, "rich in color, admirable in composition, and full of life and movement. 'You can almost hear the laughter,' is an appreciation of Silvestre, the French critic. The delineation of the light-hearted, boisterous game of British homes of the olden time is managed with an accuracy and a spirit that are alike perfect."

The picture belongs to the King of England, and hangs in Buckingham Palace, London. It measures two feet two inches high by three feet wide.

'THE RABBIT ON THE WALL' PLATE IV

'THE RABBIT ON THE WALL,' or, as it is sometimes called in Scotland 'The Hare amang the Kale,' is suggestive of the artificial light effects of the Dutch masters. In many respects it shows Wilkie at his best. The scene is the interior of a cottage, and the interest of the six personages introduced—a father, mother, and four children—is centered upon the shadow cast upon the wall, which, owing to the ingenious position of the father's hands, is in the form of a rabbit. The delight of the baby in its mother's lap, the enjoyment of the other children, one of whom holds a lighted candle in such a way that the rabbit may be clearly defined, the look of comic gravity in the father's face and of quiet amusement in the mother's, are admirably portrayed.

The picture measures a little over two feet high by one foot nine inches wide. It is now at Craigside, Rothbury, England, the home of the late Lord Armstrong.

'THE REFUSAL' PLATE V

'THE REFUSAL,' or 'Duncan Gray,' as it was first called, was inspired by Burns's well-known song: —

Duncan Gray cam' here to woo,
Ha! ha! the wooing o't;
On blythe Yule night when we were fu',
Ha! ha! the wooing o't.
Maggie coost her head fu' heigh,
Look'd asklent, and unco skeigh,
Gart poor Duncan stand abeigh;
Ha! ha! the wooing o't.

For the figure of the rejected lover it is said that the artist Mulready posed; for that of Maggie, Wilkie's sister; while for the older woman he took his mother as his model. The coloring is in a low, warm key. The dark dress of the old man and the black coat of the younger one merge into the shadowy background of the room. In contrast to his black coat Duncan's waistcoat is red and his breeches are yellowish. Maggie is dressed in a delicately tinted lilac gown and creamy white sacque, while over her chair is a scarf of bright colors. The old woman, looking so appealingly at her wayward daughter, is in dark red. All the accessories are painted with a care and a beauty of finish worthy of a Dutch "little master."

The panel measures about two feet high by one foot nine inches wide. It is now in the South Kensington Museum, London.

'THE VILLAGE FESTIVAL' PLATE VI

IN 1809 Wilkie began his picture of 'The Village Festival,' called originally 'The Ale-house Door.' For over a year he bestowed indefatigable care upon it, frequently repainting various figures and altering details.

"It is a picture of merry England," writes Mr. Edward Pinnington, "in which there is much quaffing of ale, brightened on one side with humor and laughter, dashed with rustic love-making and 'daffin', and shaded on the other with sottishness and excess. . . .

"The painter's chief concern was no doubt to be true to fact, in both the broad significance of his work and its details. He went, for example, to Paddington looking for a public house suitable to his purpose. He bought a smock-frock in which to clothe his principal figure, and painted petticoats and gowns from the articles themselves. When one of his male models was ill, Wilkie sent for his blue jacket and began painting from it. 'I went,' he says in his journal, 'to the shop of a Jew, and bought a pair of velveteen small-clothes to paint from; I also bought a jacket and apron for the same purpose.' All the figures, including the dog running before the principal group, were painted from nature."

"This picture, if any of Wilkie's may claim to do so," writes Mr. William Bayne, "crowns the artist as a worthy inheritor of the art of Teniers, and of itself distinguishes him as the greatest British master of his style of art."

The canvas, which measures about three feet high by four feet two inches wide, is now in the National Gallery, London.

'THE BLIND FIDDLER' PLATE VII

PAINTED for Sir George Beaumont in 1806, when Wilkie was twenty-one, this picture is an admirable example of his early manner. Lord Ronald Gower says: "It was in giving effect, and portraying such a scene as this, that he gained the popularity that, with all the changes of fashion and feeling of nearly a century, makes his name still a household word, and places him amongst the well-remembered of his countrymen. Neither Brouwer nor Jan Steen ever put more action or life into their groups, and in 'The Blind Fiddler' we find that the details—the 'still-life'—are painted with the skill of an Ostade or a Teniers. . . . But it is in the play of feature and in the vivid expression of action that the genius of the painter is revealed. In the face of the blind fiddler there is a world of pathos as he sits playing his best, with an anxious, hard-faced woman beside him, his wife presumably and the mother of the children, one of whom she holds upon her lap. The contrast between the toil-worn family and the prosperous tenants of the farm where the scene is laid is admirably shown. . . .

"While painting this picture Wilkie had before him near his easel a picture by Teniers, probably lent him by Sir George Beaumont, and the tone of color of his 'Fiddler' smacks strongly of the Flemish painter. But although the actual workmanship may recall the Dutch and Flemish masters of his admiration, the expression of the faces—the humor and merriment of some, the pathos of others—is Wilkie's alone."

'The Blind Fiddler' was presented to the English nation by Sir George Beaumont, and is now in the National Gallery, London.

'THE MAID OF SARAGOSSA' PLATE VIII

THIS picture, painted while the artist was in Madrid, is one of the best examples of Wilkie's later work, in which, having abandoned his former careful and more minute style, he adopted a freer method, in emulation of the Italian and Spanish masters. His works of this period never attained the popularity of his early efforts, to which they are distinctly inferior.

The incident here depicted occurred during the siege of Saragossa by the French in 1808–09. Agustina, the "Maid of Saragossa," noted for her bravery in the defence of the city, is seen on the battery in front of the Convent of Santa Engracia, where, her lover being slain, she at once took his place at the gun and declared she would avenge his death. In the figure of the man dressed as a volunteer and putting his shoulder to the wheel Wilkie has portrayed José de Palafox, general of the Spanish garrison during the siege. In front is Father Consolacion, an Augustinian friar who served with ability as an engineer, and in the picture is seen with a crucifix in his hand directing at what object the cannon should be pointed.

'The Maid of Saragossa' was one of eight pictures by Wilkie in the Royal Academy exhibition of 1829, and was bought by King George IV. for eight

hundred guineas. It measures about three feet high by four feet eight inches wide, and is now in Buckingham Palace, London.

'THE PREACHING OF JOHN KNOX' PLATE IX

IN 'The Preaching of John Knox before the Lords of the Congregation'—to give the picture its full title—Wilkie has depicted an incident which took place in the stormy days of the Scottish Reformation, when John Knox, the great Calvinistic preacher, having just returned from Geneva to Scotland, appeared in the pulpit of the cathedral church of St. Andrews, Fifeshire, on June 10, 1559, and, in defiance of a threat of assassination, preached the doctrines of his faith to a numerous assembly with such eloquence that it was harmoniously agreed by the provost, bailies, and inhabitants to set up the reformed worship in the town.

Beside the pulpit, on the preacher's right, are grouped some of Knox's closest friends. In the foreground, to the left of the picture, are a number of supporters of the reformed faith, among them the Earl of Morton leaning on his sword, Lord James Murray, afterwards Regent Murray, dressed in red, seated near, and the Earls of Argyll and Glencairne. Facing the pulpit, the Countess of Argyll and her lady in attendance sit listening intently to the preacher's words, and behind them are ecclesiastics whose opposition to the doctrines of Knox is shown in their looks. Professors of the University of St. Andrews, students, provosts, and bailies are assembled in the gallery above.

This is considered by many the greatest of Wilkie's historical paintings. The subject is one that interested him deeply, and he bestowed untiring pains upon its execution, gathering material and making numerous sketches for it in Scotland, and keeping it under his hands for a period of nearly ten years. The picture, which was exhibited in 1832, is now in the National Gallery of British Art (Tate Gallery), London. It measures about four feet high by five feet four inches wide.

'CHELSEA PENSIONERS READING THE WATERLOO GAZETTE' PLATE X

IN 1819 Wilkie received from the Duke of Wellington a commission for a picture which should have for its subject reference to the Napoleonic war and should deal with a gathering of soldiers. After submitting two preliminary sketches to the duke for approval, the plan of 'The Chelsea Pensioners' was agreed upon and Wilkie began a work which occupied much of his time and thought for the next three years.

The scene of his famous picture is laid in old Chelsea, where, in front of a public house, are assembled "soldiers from the four corners of the earth, wearing the hues of all climates, and bearing the scars of many a field—men of Wolfe and of Wellington, whom day of pension has summoned to Chelsea to receive the alms which their country awards for having helped to save it." As the crowd increases the fun and jollity grow fast and furious. Suddenly into the midst of the feasting and merrymaking a soldier of the lancers rides at full speed bearing a gazette of the Battle of Waterloo. Instantly the revelry ceases; eager listeners fill windows and doors; the dancers' feet are stilled, and

in the silence that falls a veteran reads aloud the news of the English victory at Waterloo.

In the Royal Academy exhibition of 1822 the picture was given the best position, and so dense was the crowd that pressed about it that it became necessary to protect it with a railing. Cunningham says: "The Battle of Waterloo itself made scarcely a greater stir in the land than did this picture when it appeared in the Academy exhibition. . . . A crowd in the shape of a half-moon stood before it from morning to night. . . . Soldiers hurried from drill to see it; the pensioners came on crutches, and brought with them their wives and children to have a look; and as many of the heads were portraits, these were eagerly pointed out, and the fortunate heroes named, sometimes with a shout. To Wilkie, who was not conscious of making any unusual exertion, the public rapture was both startling and pleasing."

The picture measures three feet four inches high by five feet two inches wide. It is in the Duke of Wellington's Collection, Apsley House, London.

A LIST OF THE PRINCIPAL PAINTINGS BY WILKIE WITH THEIR PRESENT LOCATIONS

ENGLAND. Alnwick Castle, Owned by the Duke of Northumberland: The Gentle Shepherd — Bedford, Thurleigh, Owned by G. Thomson, Esq.: Cotter's Saturday Night; Duncan Gray — Birkenhead, Mere Hall, Owned by Gray Hill, Esq.: Wilkie's Birthplace — Bowood, Owned by the Marquis of Lansdowne: The Sick Lady; The Jew's Harp; The Wardrobe Ransacked; The Confessor Confessing; Lady Lansdowne with her Page; The Confessional — Chillingham, Owned by the Earl of Tankerville: Portrait of the Earl of Tankerville — Hampstead, Caen Wood, Owned by the Earl of Mansfield: The Village Politicians — Hatfield, Owned by the Marquis of Salisbury: Portrait of the Duke of Wellington — Heswall, The Roscote, Owned by Thomas Brocklebank, Esq.: The Letter of Introduction (Plate I) — Liverpool, Owned by Edward Chapman, Esq.: The Rent Day — Liverpool, Mossley Hill, Owned by Mrs. George Holt: The Jew's Harp — London, National Gallery: The Blind Fiddler (Plate VII); The Village Festival (Plate VI); The Bagpiper — London, National Gallery of British Art: Portrait of Thomas Daniell; The Parish Beadle; The First Ear-ring; Landscape; Newsmongers; Preaching of John Knox (Plate IX); Sketch of 'Blindman's Buff' — London, National Portrait Gallery: Portrait of Wilkie; Sketch for Portrait of Queen Victoria — London, Royal Academy: The Rat Hunters — London, South Kensington Museum: The Broken Jar; The Refusal (Plate V); Daughters of Sir Walter Scott; Landscape; A number of studies and sketches — London, Wallace Collection: Scotch Lassies dressing; The Sportsman — London, Apsley House, Owned by the Duke of Wellington: Chelsea Pensioners reading the Gazette of the Battle of Waterloo (Plate X); Portrait of Lady Lyndhurst; Two Portraits of George IV. — London, Buckingham Palace: The Penny Wedding (Plate II); Blindman's Buff (Plate III); The Maid of Saragossa (Plate VIII); Guerilla Council of War; Guerilla taking Leave of his Confessor; Guerilla's Return; Two Portraits of William IV.; Portrait of Queen Adelaide; Reception of George IV. at Holyrood; Two Portraits of George IV.; Pifferari playing Hymns; Roman Princess washing Pilgrims' Feet; Portrait of Queen Victoria; The Duke of Sussex; The Sultan Abdul Medjid — London, St. Bartholomew's Hospital: Portrait of Mathias Prince Lucas, Esq. — London, Dorchester House, Owned by Captain R. S. Holford: Columbus in the Convent of La Rabida — London, Owned by Sir Donald Currie: Sketch for 'The Rabbit on the Wall' — London, Owned by Mrs. Grant: Portrait of Sir P. Laurie — London, Merchant Taylors' Hall: Portrait of the Duke of Wellington — London, Montagu House, Owned by the Duke of Buccleuch: Por-

trait of Lord Montagu; Portrait of Wilkie — LONDON, OWNED BY VISCOUNT RIDLEY: 'Not at Home' — MIDDLEHAM, EAST WITTON VICARAGE, OWNED BY REV. DAVID WILKIE: Wilkie's Father and Mother; Portrait of Wilkie; Portrait of Mr. Wilkie; The Duke of Wellington and his Horse; Queen Victoria on Horseback; Scene from 'The Gentle Shepherd' — NOTTINGHAM, CORPORATION ART MUSEUM: Sketch for 'The Soldier's Grave' — OXFORD UNIVERSITY: Portrait of William IV. and Queen Adelaide — PONTEFRACT, THE MOUNT, OWNED BY E. SHEPHERD, ESQ.: Alfred in the Neatherd's Cottage (small version) — RINGWOOD, SOMERLEY, OWNED BY THE EARL OF NORMANTON; Sketch for 'Reading the Will' — ROTHBURY, CRAIGSIDE, OWNED BY THE LATE LORD ARMSTRONG: The Rabbit on the Wall (Plate IV) — TRENTHAM, OWNED BY THE DUKE OF SUTHERLAND: The Breakfast — TUNBRIDGE WELLS, OWNED BY S. HATCHARD, ESQ.: Replica of 'The Village Politicians' — WINCHESTER, STRATTON, OWNED BY THE EARL OF NORTHBROOK: The Bounty Money or The Village Recruit; The Letter Writer; An Arab; Sketch for 'The Chelsea Pensioners;' Death of the Red Deer; The Sick Lady; Two sketches — WINDSOR, OWNED BY THE MARQUIS OF NORMANBY: Portrait of Queen Victoria — WOKING, THE FIRS, OWNED BY MRS. WILKIE: Sketch for Mother and Child in 'The First Ear-ring'; Colonel Wilkie and his Sister as Children; Head of Mary Queen of Scots — WOKINGHAM, BEARWOOD, OWNED BY J. WALTER, ESQ.: The Card-players — GERMANY. MUNICH, NEW PINAKOTHEK: Reading the Will — IRELAND. DUBLIN, NATIONAL GALLERY OF IRELAND: Pope Pius VII. and Napoleon at Fontainebleau; The Peep o'Day Boy's Cabin — KILKENNY CASTLE, OWNED BY THE MARQUIS OF ORMONDE: Portraits of William IV. and Queen Adelaide — SCOTLAND. CAMBELTOWN, OWNED BY WILLIAM BRODON, ESQ.: The Smugglers; The Fisher Boys — CUPAR, TOWN HALL: Portrait of the Earl of Kellie — DUNDEE, OWNED BY THE EARL OF CAMPERDOWN: The China Menders — DUNDEE, CORPORATION PICTURE GALLERY: Sketch for 'The Village Politicians'; Sketch for 'Guess my Name'; Sketch for 'The Rabbit on the Wall'; Sketch for 'Nelson sealing Despatches' — EDINBURGH, NATIONAL GALLERY OF SCOTLAND: The Abbotsford Family; The Gentle Shepherd; Portrait of Mrs. Hunter; John Knox dispensing the Sacrament at Calder House (unfinished); Sketch for 'Blindman's Buff' — EDINBURGH, SCOTTISH NATIONAL PORTRAIT GALLERY: Portrait of Wilkie (see page 316); Portrait of Wilkie; Wilkie and his Mother — EDINBURGH, OWNED BY MRS. C. KINNEAR: Pitlessie Fair — EDINBURGH, OWNED BY ARTHUR SANDERSON, ESQ: The Bride's Toilet — FIFE, KINLOCH HOUSE, OWNED BY BOYD KINNEAR, ESQ.: Peasants (*bis*) — FIFE, MELVILLE HOUSE, OWNED BY MISS LESLIE MELVILLE: Princess Victoria with the Duchess of Kent — FIFE, NAUGHTON HOUSE, OWNED BY MRS. ANSTRUTHER DUNCAN: Portrait of James Morrison of Naughton — GLASGOW, CORPORATION GALLERIES OF ART: Turkish Mother and Child; Portrait of Queen Victoria; Portrait of a Lady — MELROSE, OWNED BY MRS. RIDDELL: Portraits of Mrs. Riddell's Grandparents; Sketches for 'The Letter of Introduction' and 'The Breakfast' — PRESTONKIRK, NEWBYTH, OWNED BY SIR D. BAIRD: Sir David Baird discovering the Body of Tippoo Sahib — TURKEY. CONSTANTINOPLE, SULTAN'S PALACE: Portrait of Queen Victoria — UNITED STATES. CHICAGO, OWNED BY R. HALL MCCORMICK, ESQ.: Market Day at St. Andrews — NEW YORK, LENOX LIBRARY: Landscape with Water and Ducks; Highland Still; Landscape with Group of Ladies; Landscape with Gipsies; Landscape with Goats; The Crown of Scotland; Sketch of part of 'Blindman's Buff' — WALES. WELSHPOOL, LEIGHTON HALL, OWNED BY JOHN NAYLOR, ESQ.: The Whisky Still; Grace before Meat; The Pope and Benvenuto Cellini; Sancho Panza; Reading the Will; Bathsheba; Sketch of 'Knox dispensing the Sacrament.'

Wilkie Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES DEALING WITH WILKIE

ARMSTRONG, Sir W. Wilkie (in Bryan's Dictionary of Painters and Engravers). London, 1903-5 — BAYNE, W. Sir David Wilkie. London, 1903 — BURNET, J. Practical Essays on the Fine Arts. London, 1848 — CAW, J. L. Scottish Portraits. Edinburgh, 1903 — CHASLES, P. David Wilkie (in Blanc's Histoire des peintres). Paris, 1867 — CHESNEAU, E. The English School of Painting: Trans. by L. N. Etherington. London, 1885 — COLLINS, W. W. Memoirs of the Life of William Collins, Esq., R. A. London, 1848 — CUNNINGHAM, A. Life of Sir David Wilkie. London, 1843 — DOBSON, A. Wilkie (in Dictionary of National Biography). London, 1885-1901 — GOWER, LORD R. S. Sir David Wilkie. London, 1902 — GRAY, J. M. Wilkie (in Encyclopædia Britannica). Edinburgh, 1883 — HAMERTON, P. G. Etching and Etchers. London, 1868 — HAZLITT, W. Lectures on the English Comic Writers. London, 1819 — HEATON, MRS. C. Great Works of Sir David Wilkie. London, 1868 — HENLEY, W. E. A Century of Artists. Glasgow, 1889 — HODGSON, J. E., AND EATON, F. A. The Royal Academy and its Members. London, 1905 — JERDAN, W. Men I Have Known. London, 1866 — LAING, D. Etchings by Sir David Wilkie, etc. Edinburgh, 1875 — LESLIE, C. R. Handbook for Young Painters. London, 1855 — MACCOLL, D. S. Nineteenth Century Art. Glasgow, 1902 — MOLLETT, J. W. Sir David Wilkie. London, 1881 — MUTHER, R. The History of Modern Painting. London, 1896 — PASTON, G. B. R. Haydon and his Friends. New York, 1905 — PINNINGTON, E. Sir David Wilkie. London, 1881 — RAIMBACH, M. T. S. (editor). Memoir of Sir David Wilkie (in Memoirs and Recollections). Privately printed, 1843 — REDGRAVE, R. AND S. A Century of Painters of the English School. London, 1866 — SILVESTRE, T. L'Art, les artistes, et l'industrie en Angleterre. London, 1859 — SIMPSON, A. L. The Story of Sir David Wilkie. London, 1879 — TAYLOR, T. (editor and compiler). Life of Benjamin Robert Haydon. London, 1853 — TEMPLE, A. G. Art of Painting in the Queen's Reign. London, 1897 — TIREBUCK, W. Great Minds in Art. London, 1888 — VAN DYKE, J. C. Old English Masters. Engraved by T. Cole. New York, 1902 — WAAGEN, G. F. Works of Art and Artists in England. London, 1838 — WEDMORE, F. Masters of Genre-painting. London, 1880 — SIR DAVID WILKIE'S Sketches in Turkey, Syria, and Egypt drawn on stone by Joseph Nash. London, 1843 — THE WILKIE GALLERY. London [18—].

MAGAZINE ARTICLES

ARGOSY, 1894: A. Quarry; Sir David Wilkie, R. A. — L'ARTISTE, 1883: Feuillet de Conches; Sir David Wilkie — ART JOURNAL, 1896: G. D. Leslie and F. A. Eaton; The Royal Academy in the Present Century — ATHENÆUM, 1841: Anonymous; Sir David Wilkie — BLACKWOOD'S EDINBURGH MAGAZINE, 1842: Anonymous; Exhibitions of Wilkie's Pictures. 1895: Anonymous; The Scottish School of Painting — ENGLISH ILLUSTRATED MAGAZINE, 1883: Sir W. Armstrong; Some Forgotten Etchers — FRASER'S MAGAZINE, 1842: Anonymous; Wilkie and his Works — GAZETTE DES BEAUX-ARTS, 1868: J. Desrosiers; David Wilkie. 1869: J. Desrosiers; David Wilkie (Quelques extraits de sa correspondance) — LEISURE HOUR, 1881: Anonymous; David Wilkie, R. A. — MCCLURE'S MAGAZINE, 1896: W. H. Low; A Century of Painters — MUSEUM OF FOREIGN LITERATURE, 1841: Anonymous; Sir David Wilkie — NEW MONTHLY MAGAZINE, 1843: Anonymous; Review of Cunningham's Life of Wilkie — PENNY MAGAZINE, 1841: Anonymous; Sir David Wilkie — PORTFOLIO, 1887: W. Armstrong; Scottish Painters — QUARTERLY REVIEW, 1843: J. G. Lockhart; Review of Cunningham's Life of Wilkie — SHARPE'S LONDON JOURNAL, 1848: W. T.; The Wilkie Gallery.

SLIGHTLY DAMAGED COPIES OF

Masters in Art

AT HALF PRICE

THESE COPIES were exposed to smoke from a fire occurring in our building. They were packed in bins, evenly piled, and the damage is principally discoloration of the overhanging edges of the covers. The insides are in perfect condition. We have made the stock up into yearly volumes and sets as follows:

SPECIAL PRICES: Yearly volumes delivered, $1 20. Regular price, $2.40. We have in stock yearly volumes for 1902, 1903, 1904, and 1905, and also sets of ten as listed below (order by letter), $1.00. Regular price, $2.00

SET A	SET B	SET C
Phidias	Mantegna	Della Robbia
Tintoretto	Chardin	Del Sarto
Greuze	Benozzo Gozzoli	Ter Borch
Lotto	Jan Steen	Praxiteles
Landseer	Memlinc	Nattier
Vermeer of Delft	Dürer (Engrav.)	Giorgione
Pintoricchio	Pieter de Hooch	De Chavannes
Copley	Luini	Donatello
Vigée Le Brun	Claude Lorrain	Veronese
Palma Vecchio	Barye	Giotto

SET D	SET E
Van Dyck	Titian
Velasquez	Dürer (Paint.)
Correggio	Michelangelo (Paint.)
Romney	Gainsborough
Fra Angelico	Perugino
Gerard Dou	Rossetti
Carpaccio	The Van Eycks
Guido Reni	Raeburn
Verrocchio	Fra Filippo Lippi
Fra Bartolommeo	Rosa Bonheur

We also have extra single numbers of Meissonier, Raphael's Frescos, Watteau, Hogarth, Da Vinci, Giov. Bellini, Ter Borch, Della Robbia, Del Sarto, Tintoretto, Giotto, Praxiteles, Luini, Nattier, Pieter de Hooch, Donatello, Giorgione, Greuze, Lotto, Landseer, Pintoricchio, Copley, Vermeer of Delft, Watts, Palma Vecchio, Madame Vigée Le Brun, Mantegna, Chardin, Benozzo Gozzoli, Jan Steen, and Memlinc, which we will send postpaid at 10 cents each.

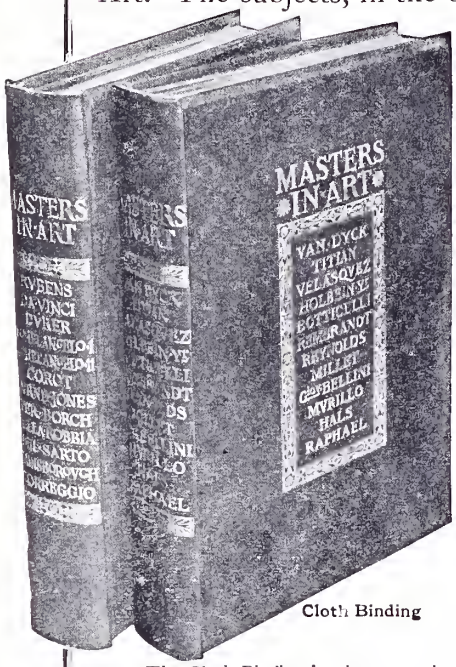
ONLY A LIMITED NUMBER OF VOLUMES AND SETS TO BE HAD

Bates & Guild Co., 42 Chauncy St., Boston

MASTERS IN ART

BACK NUMBERS AND BOUND VOLUMES

MASTERS IN ART was established in January, 1900. As will be seen from the following list of painters and sculptors covered by the first six years, the bound volumes form a fairly complete reference library of Art. The subjects, in the order of publication, are as follows:



Cloth Binding

Volume I (1900) treats of Van Dyck, Titian, Velasquez, Holbein, Botticelli, Rembrandt, Reynolds, Millet, Giov. Bellini, Murillo, Hals, and Raphael.

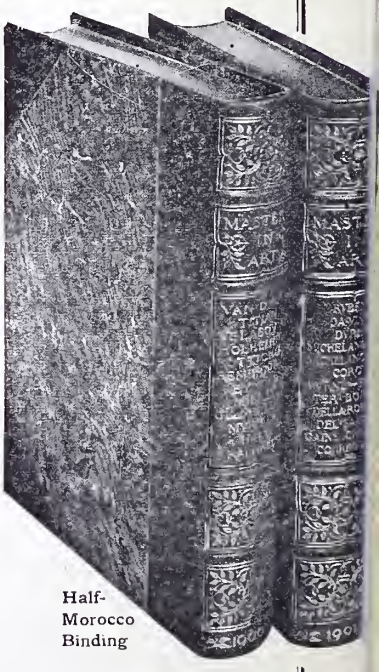
Volume II (1901) treats of Rubens, Da Vinci, Dürer, Michelangelo (Sculpture), Michelangelo (Painting), Corot, Burne-Jones, Ter Borch, Della Robbia, Del Sarto, Gainsborough, and Correggio.

Volume III (1902) treats of Phidias, Perugino, Holbein, Tintoretto, Pieter De Hooch, Nattier, Paul Potter, Giotto, Praxiteles, Hogarth, Turner, and Luini.

Volume IV (1903) treats of Romney, Fra Angelico, Watteau, Raphael's Frescos, Donatello, Gerard Dou, Carpaccio, Rosa Bonheur, Guido Reni, Puvis De Chavannes, Giorgione, and Rossetti.

Volume V (1904) treats of Fra Bartolommeo, Greuze, Dürer's Engravings, Lotto, Landseer, Vermeer of Delft, Pintoricchio, The Brothers Van Eyck, Meissonier, Barye, Veronese, and Copley.

Volume VI (1905) treats of Watts, Palma Vecchio, Madame Vigée Le Brun, Mantegna, Chardin, Benozzo Gozzoli, Jan Steen, Memling, Claude Lorrain, Verrocchio, Raeburn, Fra Filippo Lippi.


Half-Morocco Binding

The Cloth Binding is a brown art buckram, with heavy bevelled boards, side and back stamps in frosted and burnished gold, from designs by Mr. B. G. Goodhue, and gilt top.

The Half-Morocco Binding is in green, with green and gold marbled paper sides and end papers, gold tooled back designed by Mr. B. G. Goodhue, and gilt top.

In both styles of binding the forwarding is most thoroughly done, the front and bottom edges are untrimmed.

PRICES

All single numbers, except those of the current calendar year, are 20 cents each, postpaid, in the United States, Canada, and Mexico; 25 cents each, postpaid, to foreign countries in the postal union. Single numbers of the current year are 15 cents. No reduction when yearly volumes or complete sets are ordered.

Bound volumes are $3.75 each for cloth, $4.25 each for half-morocco, express prepaid. Terms for purchasing the complete set on small monthly payments will be sent on request.

BATES & GUILD COMPANY, PUBLISHERS
42 CHAUNCY STREET, BOSTON, MASSACHUSETTS

The Chaffee Studio

No. 1 Hancock Street
Worcester, Mass.

Has Constantly on Hand and for Sale

Original Work of
Mr. ALBERT H. CHAFFEE

INCLUDING

Views in Color of Spain, Sicily, Italy, Switzerland
Famous Masterpieces Studied in the Galleries
Raphael's Hours and Frescoes in the Vatican
The Raphael Prints in Sepia, Many Sizes. Small framed pictures, very artistic

Also hand-painted Dinner and Score-Cards, and any hand-decorated work to order.

Selections of any of the above sent on approval

Interpretation of Raphael's Hours, by Mrs. Adeliza Brainerd Chaffee

Edition de Luxe, hand-illumined, $10.00 per Copy. Library Edition, Board Covers, $1.50; Paper Covers, 50 cents.

Mrs. Chaffee's Series of Six Topic Books, for the Study of Art, in use by Clubs, Schools, and Individual Study. 30 Cents Each. Correspondence Invited.

The GREAT PICTURE LIGHT

FRINK'S PORTABLE PICTURE REFLECTORS

Nos. 7034, 7035
Pat. Dec. 14. '97

For electric light, meet all requirements for lighting pictures. Every owner of fine paintings could use one or more of these portable reflectors to advantage. The fact that so many have ordered these outfits for their friends is proof that their merits are appreciated. Height, closed, 51 inches; extended, 81 inches. The light from the reflector can be directed at any picture in the room and at any angle.

Frink's Portable Picture Reflector with Telescope Standard

No. 7034, brass, polished or antique, with plug and socket for electric lamp $27.50

No. 7035, black iron, with plug and socket for electric lamp . . $16.50

These special Reflectors are used by all the picture-dealers in New York, and by private collectors not only in this country, but in Paris, London, Berlin, and other cities. When ordering, kindly mention the system of electricity used. Satisfaction guaranteed. Parties ordering these Reflectors need not hesitate to return them at our expense if not found satisfactory.

I. P. FRINK, 551 Pearl St., New York City
GEO. FRINK SPENCER, Manager
Telephone, 860 Franklin

BRAUN'S CARBON PRINTS

FINEST AND MOST DURABLE IMPORTED WORKS OF ART

ONE HUNDRED THOUSAND direct reproductions from the original paintings and drawings by old and modern masters in the galleries of Amsterdam, Antwerp, Berlin, Dresden, Florence, Haarlem, Hague, London, Madrid, Milan, Paris, St Petersburg, Rome, Venice, Vienna, Windsor, and others.

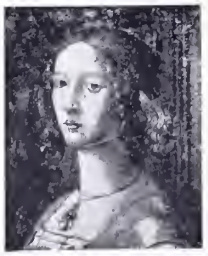
Special Terms to Schools.

BRAUN, CLEMENT & CO.

256 Fifth Ave., bet. 28th and 29th Sts.

NEW YORK CITY

THE UNIVERSITY PRINTS



Are the only reproductions published in inexpensive form for the systematic study of Greek and Italian Art. One cent each, or eighty cents per hundred. Catalog on request.

Publishing Department
BUREAU OF UNIVERSITY TRAVEL
18 Trinity Place
Boston, Mass.

NEW SUBSCRIBERS
TO
Masters in Art

Who would like the bound volumes complete from the beginning are requested to write for our offer to supply them on terms of small monthly payments.

BATES & GUILD COMPANY

SISTINE MADONNA.

EVERY HOME SHOULD KNOW
THE BEAUTIFUL

Perry Pictures

ONE CENT EACH

In lots of 25 or more; 120 for $1.00. There are more than 2,000 pictures from which to select.

Each picture on paper, 5 1-2 x 8.

Send two two-cent stamps for Illustrated Catalogue of 1,000 small pictures, two Regular Size pictures, and a picture in three colors, or send

25c. for { 25 Art Subjects, *or* / 25 on the Life of Christ, *or*

$1.00 for { a beautiful set of 120 Art Subjects, no two alike, *or* send

50c. for { 11 Extra Size Pictures, each on paper, 10 x 12.

THE PERRY PICTURES COMPANY

Mention Masters in Art.

Box 121, MALDEN, MASS.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, DIRECTOR

COURSES FOR PIANISTS AND MUSIC TEACHERS
SPECIAL DEPARTMENT FOR CHILDREN

TENTH SCHOOL YEAR BEGINS MONDAY, SEPTEMBER 17, 1906

SEND FOR CALENDAR

30 HUNTINGTON AVENUE, BOSTON

60373

GETTY CENTER LIBRARY MAIN
ND 497 W66 W42 BKS
c. 1
Wilkie

3 3125 00238 8821